

LITERARY MANAGERS AND DRAMATURGS OF THE AMERICAS

DRAMATURGY BIBLIOGRAPHY: A WORK-IN-PROGRESS

Introduction: “Foundations Matter” by Geoff Proehl, Co-Editor

In the early 1990s when I first set out to learn as much as I could about dramaturgy and, in particular, the dramaturg, I went to the University of Pennsylvania and in a couple of hours made photo copies of about all that had been written on the topic in English. Today the LMDA *Dramaturgy Bibliography* is over thirty-five, single-spaced pages long.

The bulk of the copying I did at Penn was of two different issues of Yale *Theater*. (I purchased print copies as soon as I could figure out how to do so.) It is difficult to underestimate the contribution of these two publications – the first edited by Joel Schechter (1978); the second by Mark Bly (1986) – to the formative years of dramaturgy in North America. For novices like myself, the essayists and their editors provided multiple models of dramaturgical practice that foregrounded the intelligence, curiosity, generosity, commitment, and open-mindedness of the first generation of dramaturgs in the United States. Reading those early editions of *Theater*, the response many of us had was, “I’d like to be one of those people.”

The Production Notebooks (Mark Bly, editor; volume one, 1996; volume two, 2001) built upon and deepened the ground-breaking work of these two issues of Yale *Theater*. Bly’s casebook approach used the dramaturg’s voice to chronicle a remarkable set of productions and, in doing so, emphasized the role of creativity, critical thinking, collaboration, and dramaturgical questioning in the theatre making process. *Dramaturgy in American Theater: A Source Book* (Susan Jonas, Michael Lupu, and Geoff Proehl, editors, 1997), a project I was fortunate enough to work on, followed with over forty essays by both first- and second-generation dramaturgs working in professional and university theatres. With *The Production Notebooks*, it became an early textbook in the field. Both projects would have never come about were it not for the support of LMDA. The Dramaturgy Focus Group of the Association for Theatre in Higher Education provided as well an early testing ground for many of the essays in *Dramaturgy in American Theater*. A great debt is owed by the field to these organizations, as well as to the artists, writers and editors who brought these writings and the productions that informed them to fruition.

Since the nineties, a tidal wave of books, special editions of periodicals, case studies, interviews, essays, articles, and more recently, digital platforms have charted the rapid and dynamic growth of the dramaturg as a theatre artist around the world. Of particular note is an impressive range of book-length studies that offer introductions to and overviews of the discipline (Brown, Cattaneo (forthcoming), Chemers, Graham, Hingorani, Ireland et al., Jonas et al., Lang, Luckhurst, Rudakoff and Thomson, Szatkowski, Trencsényi, Turner and Behrndt) or explore specific areas of dramaturgical theory and practice: adaptation (Babbage, Barnette); architecture (Turner); collaboration (Sigal); creative writing (Londré); dance (Hansen and Callison, Hoghe, Profeta); directing (Barba); diversity, inclusion, and representation (Kelly); feminism (Hope and Kelly); letters (Riley); migration (Meerzon and Pewny); modernism (Kindelan); new dramaturgy (Trencsényi and Cochrane); new media (Chemers, Eckersall et al.); new play development (Cole, London et al., Sapio); play analysis (Ball, Beckerman; Edgar, Georgelou et al., Grochala, Gross, Heyman, Hornby, Katz, Lech (forthcoming), Martin, Milhous and Hume, Rush, Scanlan,

Scolnicov, Thomas, Wallis and Shepherd); playwriting (Bly); physical dramaturgy (Bowditch et al.); Shakespeare (Blacker, Hartley, Kott, Pinchbeck, Styan); translation (Baines, Jeffs, Johnston) and more. Particularly significant in the last decade has been *The Routledge Companion to Dramaturgy* (Magda Romanska, editor) and the Routledge's Focus on Dramaturgy Book Series (Magda Romanska, series editor).

All of these endeavors are, however, no more than the tip of the iceberg that is this bibliography. What marks these ongoing conversations at their best is the passion, intelligence, generosity, and curiosity found in those first issues of *Theater*. Foundations matter. They are still being built.

Background

This bibliography has been a project of Literary Managers and Dramaturgs of the Americas (LMDA) since the early 1990s. Its aim has been to track an ever-growing body of English-language books, essays, articles, and related resources on dramaturgy. It owes much to its predecessors: to the pioneering bibliographies by Rosemarie Bank (1983) and Laurence Shyer (1978), both cited below. Thanks are due as well to many members of Literary Managers and Dramaturgs of the Americas who suggested titles for inclusion here or acted as editors. As a service to the field, this resource is available to members and non-members on the LMDA web site.

Notable as a rich, if underutilized, source of writings on dramaturgy and literary management is the LMDA *Review* available online by way of the LMDA Archive at the University of Puget Sound: soundideas.pugetsound.edu/lmdaarchive/.

Complimenting the archive are three of the more recent projects animating the field.

The “[Dramaturgy Section](#)” (Katalin Trencsényi, Ed.) at *The Theatre Times* (Magda Romanska and Kasia Lech, Executive Directors), thetheatretimes.com/latest/sections/dramaturgy.

The Dramaturgs' Network's *The Invisible Diaries Project*, Katalin Trencsényi, Ed.: www.dramaturgy.co.uk/single-post/2020/06/29/Invisible-Diaries---Table-of-Contents.

LMDA's *Dramaturging the Phoenix Project*: short essays to boldly inspire, provoke, and explore theatre's potential to transform through global crisis, Jess Appelbaum, Ken Cerniglia, Helen Helinsky, Finn Lefevre, Anne G. Morgan, Lynde Rosario, Eds.: lmda.org/dramaturging-phoenix.

In the midst of a devastating pandemic, digital forums such as these have opened up new forms of collaboration, conversation, and creativity. These initiatives have pushed back against limitations of time and space and will no doubt have a long-term effect on the field. See for example, the [International Dramaturgy Lab](#), lmda.org/IDL-info.

If you would like to volunteer to work on this bibliography, please contact Michael Chemers (chemers@ucsc.edu) or Geoff Proehl (gproehl@pugetsound.edu). Guest editors work to improve the bibliography by reviewing the literature of the field, indexing resources, and contributing citations to this collection of materials.

Thanks to the faculty, staff, and students of the University of Puget Sound who have supported this work since the early 1990s with special appreciation to Haviva Avirom (class of 2007) and Lori Ricigliano (BA, MLIS).

Most important of all this is a living document. If your publication is not listed here and it should be, please let us know. The editors welcome suggestions or corrections at any time.

Current Editorial Team

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Section VI: Dramaturgy/General Resources

Section VII: Dramaturgy/Digital Resources

Section VIII: Resources in Languages Other Than English: A Beginning

The reader will find information and citations added since the last update of the bibliography highlighted in yellow.

We have placed an asterisk (*) in front of all book-length studies.

We have placed a plus sign (+) in front of all periodicals that have devoted an entire issue to articles and essays on dramaturgy.

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Section VI: Dramaturgy/General Resources

The LMDA *Review*: current issues available on the [LMDA website](#) and at the [LMDA Online Archive at University of Puget Sound](#) (See below, Dramaturgy/Digital Resources.)

The LMDA *Canadian Caucus Newsletter*, Brian Quirt, Ed.: see online archive Section VI.

The LMDA *Guide to Dramaturgy Programs in Universities and Colleges*: available on the LMDA web site.

The LMDA *Source Book: Resources on the Teaching of Dramaturgy*: Vol. I, 1992, Susan Jonas, Ed.; Vol. II., 1999, Lee Devin, Ed.; Vol. III., 2003, Lee Devin, Ed.; Vol. IV, 2011, Kathleen Jeffs, Bryan Moore, and Roxanne Ray, Eds.; Vol. V, 2018, Kathleen Jeffs, Bryan Moore, and Roxanne Ray, Eds.: available on the LMDA web site.

Other Resources

The Groundling: Published by the Dramaturgs at Stony Brook, Michael X. Zelenak, Ed.

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Section VII: Dramaturgy/Digital Resources

Online Bibliographies

See SARMA: The Laboratory for Discursive Practices and Expanded Publication.

Web Sites for Dramaturgy Collectives/Organizations: A Partial List

Literary Managers and Dramaturgs of the Americas: www.lmda.org.

Early Career Dramaturgs Facebook page: www.facebook.com/groups/183523358448725.

The LMDA Online Archive: The LMDA Review, Vol. 1-24; LMDA conference materials from 1987 on; LMDA Newsletters from 2012 on; LMDA Canada Newsletters from 1988 on, and more. Tacoma, WA: University of Puget Sound, 2019; Lori Ricigliano, Online Editor.

Beehive Dramaturgy Studio: www.beehivedramaturgy.com/whoweare.

Digital Dramaturgy Lab (Toronto): www.cdtps.utoronto.ca/research/centres-institutes/DDL.

Dramaturgs' Network (UK): www.dramaturgy.co.uk [on Twitter @dramaturgs.net].

Emerson Dramaturgy: www.web.emerson.edu/dramaturgy/what-is-dramaturgy.

Some Dramaturgy Blogs/Podcasts

Company 1 Dramaturgy Blog (Boston), www.c1dramaturgy.wordpress.com on Twitter @DturgsC1

Dark Knight Dramaturgy (Bay Area), www.darkknightdramaturgy.wordpress.com.

The Grappler (Theater School at DePaul University Dramaturgy Program Blog), www.ttsdramaturgyblog.wordpress.com.

Hamilton Dramaturgy Theater Now! Podcasts with female theater artists, www.hamiltondramaturgystheatrenow.com.

Hamilton Dramaturgy Theatre Now! www.theatrenow.wordpress.com.

Outside Eye (Nottingham, UK), www.outsideeyeproject.wordpress.com/about.

Poor Lessing's Almanack (mostly N. East locales), www.poorlessingsalmanack.wordpress.com.

Some General Theater Blogs of Particular Use/Interest to Dramaturgs

Adam Szymkowicz's blog *I Interview Playwrights*, www.aszym.blogspot.com.

Cristin Kelly's *Australian Theatre Writers Project*, www.australiantheatrewriters.com.

HowlRound: Center for Theater Commons, www.howlround.com on Twitter @HowlRound

2AMt: 2am theater www.2amtheatre.com / on Twitter @2amt: 2AMt did a series of interviews with dramaturgs curated by Laura Esti Miller in the spring of 2013.

New Play Map: www.newplaymap.org on Twitter @NewPlayMap.

Some Dramaturgs and Dramaturgy on Twitter

Kimberly Colburn (South Coast Rep) @TheatreKimberly.

Dramaturgy at Carnegie Mellon University @DramaturgyCMA.

Dramaturg's Protocol (New York) @Dramaturgs.

411 Dramaturgy Co. (Ottawa/Vancouver) @411dramaturgy.

Hannah Hessel (Forum Theatre) @hanvnah.

Jacqueline Lawton (Washington, DC) @dulcia25.

Toby Malone (University of Waterloo) @TobyMalone.

Laura Esti Miller (Washington, DC) @MWScripts.

Noe Montez (Tufts University) @noemontez.

Anne Morgan (O'Neill Center, CT) @annegmorgan.

Jules Odendahl-James (Duke University) @BlueDevilDrama.

Lisa Timmel (Huntington Theatre) @lisatimmel.

Section VIII: Resources in Languages Other Than English: A Beginning

Corneille, Pierre. *L'Illusion comique: Dramaturgies de l'illusion*. [Joseph Danan](#), Ed. with contributions from [Alain Bézu](#); [Christian Biet](#), Joseph Danan, and [Serge Lamoureux](#). Publications des Universités de Rouen et du Havre, 2006.

Danan, Joseph. *Qu'est-ce que la dramaturgie?* Arles: Actes Sud, 2010.

Roeder, Anke and [Klaus Zehelein](#), Eds. *Die Kunst der Dramaturgie*. Henschel Verlag, 2011.

Stegemann, Bernd, Ed. *Lektionen Dramaturgie*. Berlin: Verlag Theater der Zeit, 2009.

Stegemann, Bernd. *Das Gespenst des Populismus: Ein Essay zur politischen Dramaturgie*. Berlin: Verlag Theater der Zeit, 2017.

Peripeti: a journal of dramaturgical studies published twice a year. The title refers to turning points in theater performances, dance, performance and dramaturgy. *Peripeti* is published by Dramaturgy, Aarhus University in collaboration with Theater Science, University of Copenhagen, Dramatikerannandelsen and the Danish Performing Arts School.

We welcome additional suggestions for inclusion in this section.